

Life is like milk,
the cream rises
to the top

The Gateway

but so does the scum

VOL. LXII, No. 13 UNIVERSITY OF ALBERTA, EDMONTON, CANADA

THURSDAY, OCTOBER 21, 1971 TWELVE PAGES

...we hear

Rally was a bust

Yesterday's election rally was, to say the least, disappointing to all parties concerned. The rally was intended to present election platforms of the candidates for education and science reps to Students' Council and a student rep to the Board of Governors, and also to clarify referendums regarding second term reading week and the trimester system.

Unfortunately, the turn-out for the rally did not at any time exceed a dozen.

The turn-out of candidates was not better than that of audience. Of six candidates for education rep, four have dropped out. One of these--Robert Blair--in dropping out has thrown full endorsement

behind Wendy Yurchuk.

No candidates were nominated for sci rep (either this position will be left vacant, or council will act as a rump parliament to fill it). One of the two candidates for the Board of Governors has withdrawn: so that position will be filled by acclamation.

Both remaining ed rep candidates and S. U. v.p. Dave Biltek (who was present to explain the referendums felt that there would be little point in presenting prepared speeches to such a small audience, and so spoke individually to members of the audience instead.

For policy statements of the two ed rep candidates see page 5.

Van Vliet proposes changes in athletics

by Dave McCurdy

An increase in student athletic fees and a shift in University policy regarding intramural and intercollegiate athletics seem to be in the cards for next year.

M.L. Van Vliet, Dean of Physical Education, has formally

requested that the university recognize intramural and intercollegiate athletics as an "administrative division" of the Faculty of Physical Education. Under this plan, final authority

for the running of athletics would be vested in the faculty, with Athletic Director Ed Zemreau in charge. However, Van Vliet claims that this would not compromise the power of the students to decide where their \$8 University Athletic Board fee goes.

The situation is unusual, and requires some untangling. First of all, under the present system the UAB, which consists of eight students and five others, decides policy and budgeting for athletics. There is a great

disadvantage to this system though, according to Van Vliet. It is that the university administration does not recognize athletics as an integral part of the university structure. This tends to make the whole setup rather insecure, and makes long-range planning of any sort difficult.

If Van Vliet's proposal is accepted, athletics will be accepted as a part of the university the same as anything else, and the whole organization will be placed on a solid foundation.

"What we're really aiming for," said Van Vliet, "is to get down formally what has been operational procedure for years. Under my proposal, the UAB will still decide policy and financing. This means the right of the students to decide how their money is spent will not be taken away. Actually, the UAB has always been an 'advisory' body, so things won't really change at all. In addition, the new setup will make it much more difficult for the university to suddenly withdraw from intercollegiate athletics. To do so the issue would have to be put to the board of governors and the students. In this way, we are doing other universities a favour, in that their plans could not be ruined by our sudden withdrawal. We are also giving extra security to everything and everybody involved in athletics."

Van Vliet has talked to Don McKenzie and other Students' Union officials and received their approval of the plan. In addition, the UAB has unanimously approved such a move for three consecutive years.

Before the changes can come into effect, they must be ratified by the board of governors.

Van Vliet said that UAB fees will have to be increased from the present \$8 to \$10. He said this is necessary due to spiralling costs of athletics, on both the intramural and intercollegiate levels. However, he made two points: "Firstly, even at \$10 our fees will be lower than those of most universities, at some of which they are as high as \$25."

"Secondly, I am hopeful that the fee will be able to be stabilized at \$10 for many years to come. This is due to a number of factors. For one thing, the Faculty has always had a philosophy of sharing personnel, facilities and equipment between the academic and athletic aspects of physical education. This results in lower costs. Furthermore, fees for privilege cards for faculty and non-academic staff are to be increased, resulting in increased revenue."

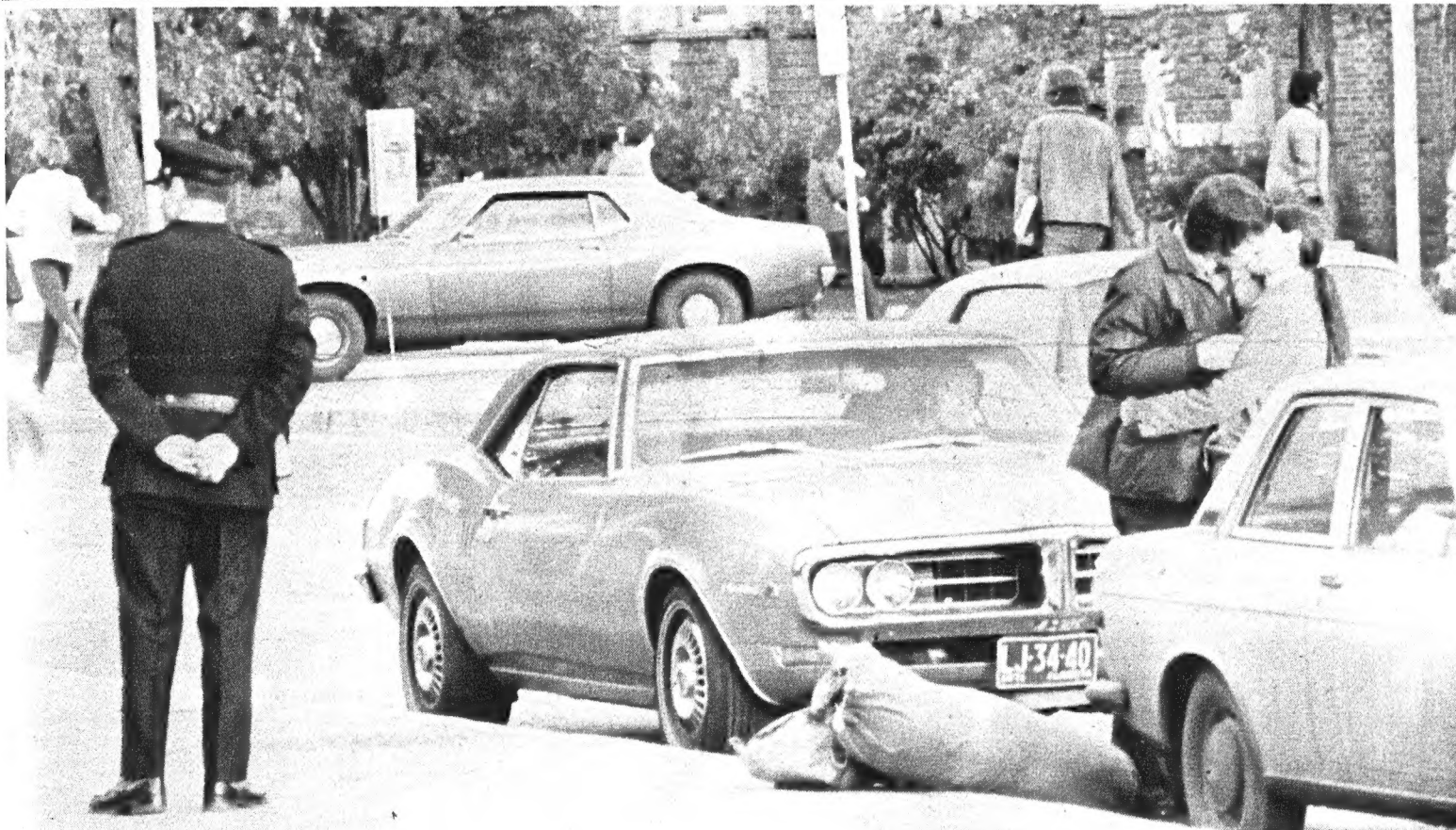


photo by THOM TURNER

As a concerned citizen watches, the Campus Patrol (for the first time in recorded history) turns his back on the most flagrant breach of conduct our society knows--the public display of affection. Is this blatant breach of our mores to be condoned

by default? No! The citizens of this city must arise and cleanse themselves of these subversive elements. By the way, do you know what was going on just outside the range of our photographer's camera?

Stanfield says Benson unhappy

OTTAWA (CUP)--Youth employment, and Canadian employment in general, took another nosedive during

September and the Trudeau government is now faced with the worst unemployment record since 1961.

The seasonally-adjusted

unemployment rate for the total work force during September was 7.1 per cent, the highest for any month in ten years. The seasonally-adjusted rate for workers under 25 years of age was an astronomical 12.2 per cent.

There were about 208,000 people between the ages of 14 and 24 who could not find work last month. The job market, in view of American president Richard Nixon's new economic policies, is expected to worsen in the months ahead.

Opposition leader Robert Stanfield, who prefers to argue

by polemic rather than by analysis, attacked the government Thursday, Oct. 14 by quoting from last spring's Hansard's parliamentary record.

His gem, a statement made by finance minister Edgar Benson in January of this year, read as follows: "I would feel very unhappy with my position as Minister of Finance if there was not an upturn in the economy in 1971 and if unemployment did not trend downward on a seasonally-adjusted basis."

Ah, poor unhappy Mr. Benson!

The Canadian University Press Investigation Commission into relations between The Gateway and the Students' Council will be holding hearings beginning at 1 p.m. on Friday October 22 in Room 124 of SUB.

The Commission will accept verbal or written submissions from any member of the University community on any aspect of the situation.

Sympathetic Montreal profs continue class boycott

MONTREAL - (CUP) Management-labour disputes continued to plague Montreal universities as both French-language institutions remained closed yesterday.

A majority of faculty members at the University of Montreal voted Wednesday to keep up their classroom boycott until a strike involving 1000 non-academic employees is settled.

At the Montreal campus of the University of Quebec,

meanwhile, professors continued their week old walkout as contract negotiations resumed under the supervision of a provincial mediator.

All classes were ended at the University of Montreal on October 4 when workers at the university left their jobs to protest the slowness of the administrations negotiations pertaining to wages, job security and professional status.

The teaching staff has supported the union (a local of the Canadian Union of Public

Employees) by refraining from teaching although professors are allowed to cross the picket lines. Students at both universities are supporting the strikers and it is unlikely they will return to any classes until the disputes are settled.

While negotiations were started again at the University of

Quebec in Montreal on October 18, spokesmen have not indicated that these sessions represent a significant break in the deadlock.

ENROLLMENT DOWN...

University budgets cut

WATERLOO(CUP) - Another university had to reshuffle its budget last weekend because of a money shortage due to underenrollment.

The University of Waterloo, following the trend set by the University of Calgary, Lethbridge, Laurentian and Alberta, cut its operating budget by \$600,000 and put a hiring freeze into effect on October 16 in an attempt to combat the financial problem.

During a press conference, Administration president, Burt

Matthews said the new policies are just a stop gap measure of a month until the University's revenue for this year can be accurately tabulated.

He said no cutback in any university program is foreseen because built-in "unallocated funds" in each departmental budget can be used. Extra faculty had been hired to accommodate the projected number of students. These extra professors will be kept on. Although unfilled positions will be frozen until the budget is redrawn in a month or so.

He said the projected new student enrollment was correct but that the projections for returning students and graduates were not. He guessed that the grad drop off rate may be because students are staying with summer jobs, instead of returning to school. He attributed that to the present unemployment crisis.

He said there were reports of grads jumping at teaching jobs before finishing their degree work.

The "short fall" effect is being felt all across Canada he said, and warned that many smaller colleges in Ontario will be in "real financial trouble" forcing a re-evaluation of government financial policy.

PREGNANT

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A PUBLIC SERVICE ANNOUNCEMENT FROM 'CAMPUS CRAFT'



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SHAKER # 1

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Silver Slipper Saloon

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• memberships available

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"The Great Canadian
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Slatter elected

governor

Frans Slatter, who will be elected by acclamation to the Board of Governors in tomorrow's election, advocates everything from dynamiting the bio sci building to longer hours for the CAB Cafeteria.

Slatter, who is already treasurer of the Students' Union recieved a clear field to the B of G after former S.U. external vice-president, George Kuschminder withdrew from the race.

In a policy statement prepared for the campaign Slatter presented proposals affecting the University building program, tuition fees, public transportation to campus, green areas, and housing and food services.

The statement calls for buildings with classrooms more conducive to learning, and with more lounge space for undergrads, as well as for campus clean-up by dynamiting bio sci and landscaping. Slatter feel there should be more student representation on B of G, and more diverse representation for the community. There should be an end to the with-holding of marks for those who fail to pay parking tickets or library fines. Slatter also says tuition fees should be reduced if possible.

So with these campaign promises spinning through his head, Frans Slatter will join S.U. President, Don McKenzie in representing undergrads at the next meeting of the U of A Board of Governors.

BILLY JACK



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ELECTION DAY

Tomorrow, Fri. Oct. 22 is ELECTION DAY. If you're an Ed. Student, get out and vote for your rep. on Student's Council. If you're a Science student, hopefully you will have some candidates to vote for your rep. on Students' Council. If you're any kind of a student, get out and vote yes or no for the referendums on Trimester System.

Letters

Real Indians

Dear Editor:

Ah, so now Mr. Schleich reveals the regrettable fact that he has already despaired of Indian culture. He implies in his letter (October 19) that since Indian culture "will never tolerate any 'living'" we should neglect what's left.

That bibliographies and "research" are divorced from "living" cultures is obvious, Mr. Schleich. Yet regarding Indian

culture you say, "We killed it, are killing it, will continue to kill it" as if there were no hope of salvaging what is left. At least an attempt to salvage is better than bawling in despair. True, the steamrolling process HAS gone on--but now is the time to attempt to stop it.

Be realistic, David. If Harvey McCue and other Indians adhered to the psychology that you advise of simply "living" rather than attempting to also collect certain aspects of that culture for posterity, the ways of the Indian would very quickly be "steamrolled into oblivion."

Ideally, of course, Indians SHOULD be encouraged to "live" their culture. But as it stands now, most are caught between the two irreconcilable worlds of total assimilation into or total rejection of white man's culture. Unable to solve their dilemma, most Indians rot on reserves without the machinery to change their lot. Obviously this abject life is not the type of "living" that Mr. Schleich would want for the Indian - is it?

Perhaps a certain amount of assimilation is essential for the Indian at this point. Assimilation does not mean total lack of memory of cultural ways: often assimilated Indians are in the best position to help those on reservations ACCULTURATE--that is, to accept only those aspects of white man's culture needed to lift them above abject poverty and restore self-pride. The "assimilated" Indian is in a position to understand both the Indian's dilemma (he sees his relatives on the reservation) and the white man's world which surrounds him--and he can help to bridge the gap between them.

Even if Indians today return totally to living the old life--the life of teepees and campfires and dances and low survival rates--as Mr. Schleich hints that they ought to do, they cannot be assured that future generations of Indians, tempted by the dazzling technology and comforts of the 20th century, would be content to "live" it too. And even if they did, would the Indian be able to exist as any more than a curiosity piece? Will the white man understand him enough to leave him alone? I doubt it.

You say, Mr. Schleich, that you "don't deny the right of native Canadians to have their cultural heritage preserved in books". It will also be preserved, of course, in tapes, films, cultural displays in museums etc, etc. Granted, all these artificial preservatives are "dead" exhibits of an almost extinct culture.

Yet disseminating information about the Indian and the values of his culture is one important way in which pressure can be brought to bear on the white governments in whose power the destiny of Indian culture must lie. We cannot say, simply, "Leave it up to the Indian to 'live' out his dilemma". The enemy that has to be fought is not only Indian apathy engendered by his degradation at the hands of the white man, but also the apathy of white man's governments.

And this latter battle, unfortunately, has to be fought with white man's weapons--with bibliographies and films and tapes and concrete research. That, Mr. Schleich, is why your indictment of Indian research institutes such as at Trent University does more harm for the cause of the Indian culture than good.
Heather Botting
Art 111

RIP-OFF!

Dear Sir:

Why did a great evening have to end in a rip-off? I'm referring to Octoberfest. It turned out to be a lot of fun but I guess there's always some slob to wreck it. My three complaints are:

1. The mug stealing--upon entering you were given 1 mug and 1 only. So when you drunks thought it would be nice to have *at least* a set of 4--what did you expect the rest of us--who were dancing at the time of the theft to drink out of--our hands? Once ours were gone we had to get another one too, in turn the person's we swiped had to steal the other guys. So a lot of people ended up without one. Enjoy your future drinks out of *our* mugs.

2. The beer ran out at 8:00. This I know is no fault of the students. But if enough of us complain about it, maybe next time the ALCB will give us more.

3. The pigs who go to such events and steal each others clothing. If you're that poor why don't you get a loan or go on welfare? What did you expect the person whose coat you stole, to wear home in 20 degree weather? But to the person who took *by mistake*?? The brand new, (worn for the first time) down-filled \$45 navy ski jacket from the 2nd table on the west end of the gym near the band--it was very nice of you to leave your dirty torn blue ski jacket. You got a real bargain didn't you? So if you've got any kind of a conscience or if you really did take it by mistake how about returning it to 711 Kelsey and we'll gladly exchange with no hard feelings. If you did steal it and run I hope you realize it will take 3-4 days of work at a reasonable pay to earn the money to buy another one. That's 4 days work for nothing--except for you to have a new coat. Would you work for someone else's jacket? I hope you feel you did yourself proud.

So the total cost of the evening was \$6 for 2 tickets plus \$45 for a new coat which equals \$51. Pretty expensive for an evening wouldn't you say, considering that you don't have anything--not a mug nor even your own ski jacket--to show for it. So--why the hell don't people like you stay at home next time and let the rest of us have fun?

Judy Cholowski
Sc. 2

Vive le Biltek

Dear Doug Black,

I am writing to you in your capacity as Chairman of Building Policy Board. I am regarding a change in Building Policy.

Some time ago I wrote to you requesting that graffiti in certain selected washrooms in the Students' Union Building should not be removed. On May 11, you informed me that this proposal was unacceptable because: "this is a public building and therefore this factor forces us to face a responsibility for certain standards to the public."

-it is objectionable from a moral or quasi-moral and sanitary point of view"

-also I do not accept the quotation that ended your letter: "fools names and monkey faces always appear in public places."

In fact, I do not accept the statements for I believe they do not apply to graffiti.

Graffiti is in fact an art and should be treated as such. To quote from one of our washroom artists:

"Graffiti is a valid people's art form and as such should merely be edited not eradicated."

and public standards to the people's art in the washrooms possibly these standards should apply to art in the Art Gallery.

In terms of aesthetics I would suggest that the words on the walls are much more pleasing than the ugly marks made as a result of the caretaking staff's scrubbing. I would suggest, as others have done, that the caretaking staff refrain from scraping from the walls our precious graffiti. As one toilet Tennyson put it:

"I wish these janitors would leave these walls alone. (It's true folk art.)"

Doug, I propose that the Building Policy Board adopt a policy which would have the graffiti remain on the walls, and that the walls be cleaned at Christmas and in August so as to allow for a fresh new crop of graffiti to spring forth from the fertile young minds of the University of Alberta students.

I should be pleased to attend a meeting of your Board to discuss this proposal further.

Vive le grafitti,
Dave Biltek,
Vice-President, Academic

Council goofed

Dear Sir:

The university is traditionally a place of inquiry--inquiry into all areas of government. Now, when a government suspends civil liberties, sends thousands of troops into the street, arrests hundreds of persons without charge and so on, this is a matter that students and academics should inquire into, particularly when the government refuses to allow a public inquiry on the matter. I feel Student Council has seriously violated its responsibilities on this matter, and the reason is partly due to the fact that they choose to ignore the widespread support the commission has had from people of many different political parties who feel it a necessity to the democratic process that a government's actions be questioned.

Obviously from the opinions expressed by council members, the student council has prejudged the findings of the hearing, ignoring the fact that the commission is an open public forum for all opinions. The Edmonton Support Committee has every intention of strongly appealing the appalling actions of Council on this matter.

The Edmonton Steering Committee for the Citizen's Commission of Inquiry into the War Measures Act.

Yes you are...

Dear Bob,

Do you really feel the Students' Union Executive is incompetent, or do you just not get facts straight when they are told to you?

On Monday night we sat down and discussed the National Conference to be held in Ottawa prior to the Association of Universities and Colleges of Canada Conference- November 1 - 4. This conference as reported in the Gateway, will bring student leaders together to discuss topics of mutual concern. Yet in the last paragraph of Tuesday's story, you say "the Carleton University student government is organizing the conference". To set your facts straight, the University of Alberta student executive, and more specifically, Don McKenzie and myself, are planning the conference. Richard Labonte, Carleton Students' Union President, is helping us in Ottawa.

Another misleading statement is your story title "Student Conference will discuss unemployment". What will be discussed is a look at future employment for graduate students. Saskatoon recently hosted a conference to deal with the broad scope of unemployment and was therefore felt unnecessary to discuss it again.

And one last thing, Bob, for God's sake try to spell my name correctly once this year.

Sincerely,
Ian McDonell
Vice-President, External

...No I'm not

Dear Ian,

I am sincerely sorry you were offended because I did not pamper your ego to a greater extent than it deserved in my story on the national conference. I did, however, mention in the lead paragraph that the U of A Student's Union was the host of the conference. However it is also true that the conference will be held in Ottawa and that the Carleton Student Government is doing much of the work for it.

I am also sincerely sorry that you seem to believe it is possible to write a headline which contains the entire story.

I qualified the headline in the body of the story by saying "Student unemployment will be a major topic of discussion...."

I know you told me that the conference would discuss employment opportunities for graduates. But given the present state of the Canadian economy--what you and McKenzie told me, and what is listed in the conference agenda (which, incidentally, does not mention employment for grads, but rather dwells on summer employment), it is extremely safe to assume that the conference delegates will be talking a great deal about the lack of employment for both the summer and for grads.

In future, I will consistently attempt to spell your name the way you do, not for God's sake, but for the sake of your piece of mind, and hopefully, to avoid any more nit-picking letters.

Sincerely,
Bob Beal

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Ed rep hopefuls present **GATEWAY** platforms **SUPPORTS** **WENDY**



WENDY YURCHUK

I feel I have the necessary experience to represent you well. I have served you in the past as one of the Education Reps to the 1970-71 Students' Council. During my term I also served on my standing committee, the Personnel Board? a responsibility which has enabled me to have extensive knowledge of the Boards and Committees.

Yearbook for Education: One of the provisions included in the dissolution of the Evergreen and Gold was that the money in this budget be made available to the individual faculties for their own yearbook. I will interpret your votes for me as a specific mandate to do everything within

my capabilities to get a Faculty of Education Yearbook published. If this is your desire, I will not be able to do it alone. I will have to call upon yourself for much assistance in this endeavour.

Professional Staff: One can readily visualize the immensity of operations that the Students' Union has grown to by

considering a few areas of activity around SUB. For example, the 5.5 million dollar undertaking of Students' housing. The Arts area alone, which includes Theatre, Art Gallery and Arts and Crafts has an operating budget of \$100,000.00 for the 1970-71 term. In order to assist the smooth running of this operation, the SU has a full time staff of approximately 30 people. These individuals range from steno clerks to the General

Manager.

Because of the scale of financial operations, it is no longer possible for students to have the necessary knowledge and expertise to make all decisions without consulting these people. I feel that the present council and Executive have not even bothered to seek their advice let alone follow it. They have been stumbling along and it is only good fortune that has prevented disaster so far. As a council member, I would make every attempt to ensure that this practise of ego-tripping does not continue.

Wendy Yurchuk; third year Ed.
Student major in P.E.

The Gateway

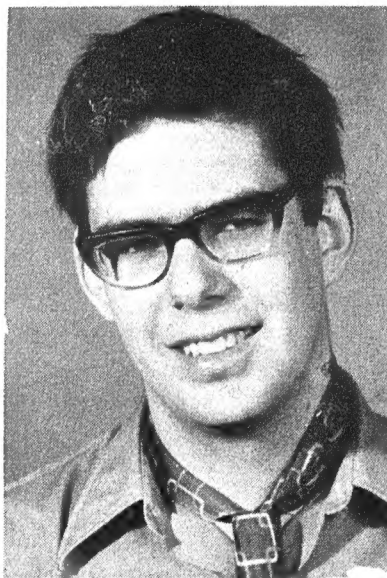
member of Canadian University Press

STAFF THIS ISSUE

Staff this Issue--Among the (Burp!Belch!) crazies putting out this rag tonight, sliding along Booze Alley, are: Bob Beal, Ross (Frankie the Magnificent) Harvey, Dave(?) McCurdy, Elsie(!) Ross, Meredith (I can't read this) MacKeen, Ann (can this be real?) Parker, Reta (what am I doing here!?) Johnson, Boozer Beth Nilsen, Dennis (still searching for *authenticity you've gotta be kidding*) Zomerschoe, Bob (tell me what this means) Blair Lana (who, not me!) Yakimchuk, Winston (you have to live the Revolution...) Gereluk, Henri (these five-day weekends are hard on the body) Pallard, Dorothy (no kidding) Constable, Ron (you write cut-lines, don't you?) Yakimchuk, and your weary slave-in-the-grass, Harvey G. Thomgirt.....

Departments: editor-in-chief - Bob Beal (432-5178), news - Elsie Ross (432-5168), sports - Ron Ternoway (432-4329), advertising - Percy Wickman (432-4241), production - Bud Joberg and Ron Yakimchuk, Photo - Barry Headrick and Don Bruce (432-4355), arts - Ross Harvey, and last but not least, publisher - Harvey G. Thomgirt (432-5168).

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WAYNE D. MADDEN

It's time for ACTION *ON GATEWAY

Students are not satisfied with the quality of the newspaper that they are required to pay for on this campus. There is good reason for this feeling, and the wishes of students must be respected. As there is no way which one can opt out of payment for Gateway, the policies of Gateway must be reviewed, and the structure changed such that the paper may better need the students who pay for it.

*ON THE UNDERGRADUATE ASSOCIATIONS

The emphasis on the use of this fund must change to help those groups doing things for the university and student body--not just the university. This would include use of the grant fund for groups who will do projects initiated by and for the general benefit of students.

*ON THE STUDENTS' UNION GRANT FUND

The system of grants to Undergraduate associations initiated last year must continue unaffected by the shortage of money. These associations are the key to the decentralization and personalizations of an otherwise large and impersonal campus.

I am also concerned about a number of other issues. I support the Gazette by-law as passed by the students' council. It is the job of councillors to assure that there is no bias in the favor of council. I believe that a councillor also has a duty to ensure that the people he represents will have opportunity to make their feelings known. The time for action is now. Do your part. On Friday the polls are open from 9 a.m. to 5 p.m.

There are two candidates left in the election for education representative on Students' Council to be held tomorrow. Education students have only one reasonable choice.

Wendy Yurchuk is a former student council education rep. As ed rep last year she was very outspoken in her criticisms of council and her attempts to fairly represent the education students. Her arguments and proposals were always well thought out and based on her experience as an education student.

Last year she was a member of the Students' Union Personnel Board. She was a strong supporter of student representation on General Faculties Council and of the Students Union Housing Project. She supported the slate system for the election of the SU Executive and ran on one of the slates but no longer believes that this system benefits the students.

Wendy Yurchuk has been involved in many political, as well as social, aspects of the Students' Union and is concerned about the quality of student life on the U of A campus.

The Gateway strongly supports Wendy Yurchuk in tomorrow's election. We believe (based on our past experience of dealing with her as a student councillor) that she will be a reasonable and responsible member of council and that she will act in the best interest of the education students.

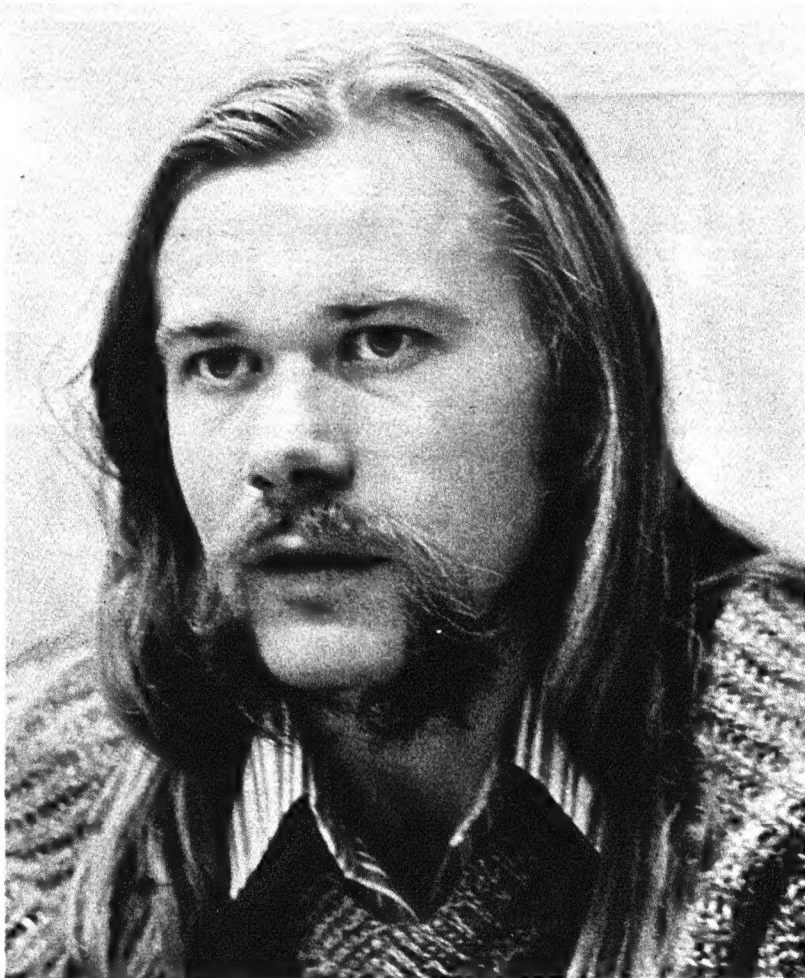
Can Van Vliet be trusted?

The changes in the status of athletics planned by M.L. Van Vliet, Dean of Physical Education, may be a good thing, but it seems doubtful.

The most serious disadvantage of the proposed changes is the fact that power to decide what happens to our hard-earned \$8 will be legally taken out of the hands of the UAB and vested in the Phys Ed faculty, under athletic director Ed Zemreau. Van Vliet claims to be acting in good faith, and says that he and Zemreau will not abuse their newfound authority; in other words, he says he'll still leave it up to the UAB to decide policy and financing. But what happens if either of these gents happens to leave and is succeeded by someone less co-operative? Or what happens if either Van Vliet or Zemreau gets pressured into interfering with the work of the UAB (and this is certainly not impossible)? Legally the power to interfere will be there for them to exploit--and if such a thing should occur, it will mean that the students, who shell out the \$8 apiece required to run athletics, will have lost what say they now have as to where their money goes. It's a situation that almost begs for abuse.

Also, the advantages of reform, as outlined by Van Vliet, seem rather questionable. What's wrong with the setup as it now exists? Sure it may be a bit insecure, but as long as the students want athletics (and this, if nothing else, seems certain), then athletics will continue to be a part of university life--whether the administration recognizes the fact or not. Certainly the turnout at Golden Bear football games would seem to indicate that the students are interested.

A third thing is that, despite Van Vliet's assurances to the contrary, we fear increases in the UAB fee in the years to come. Raising it to \$10 is bad enough, but in this age of inflation nobody, least of all Van Vliet, can say whether or not they're going to rise again. And justifying the hike by comparing our fees to those paid by students at other universities is no answer. That's nothing more than the old "They do it, so why can't we?" routine, and it just isn't a valid argument. The mere fact that athletic fees at other universities are outrageous (sometimes as high as \$25 yearly) is no excuse for high fees here as well.



A number of people who attended the radical cinema presentation that Ihor Todoruk and his friends brought in from Vancouver October 14 and 15 left the show feeling that they had been ripped-off because of the type and content of the films shown. It is possible that this feeling arose from being unaware, first of what Mr. Todoruk was trying to do and second, of what is going on in radical cinema in general today.

In the interests of remedying this situation, the Gateway Arts Section hereby presents two interviews with Mr. Todoruk. The first is actually a transcript of part of a conversation that transpired between Mr. Todoruk and a dissatisfied viewer (hereafter identified as D.V.) who demanded his money back at the second Friday showing. It is included in the hopes that it will illustrate what Mr. Todoruk was trying to do with the show he organized.

The second is a proper newspaper interview that was recorded in the hallowed halls of the Gateway later that same Friday afternoon.

photos by Don Stanton

Part I: Ihor Todoruk Meets the Dissatisfied Viewer

Todoruk: I wanted to show a general program first of all to give some kind of a definition of what I think is radical cinema. That same movie, the A & M Movie (*Listen to Your World* -- ed.), was submitted to us at the underground film festival in Vancouver and was screened along with 30 other films. We can't make a judgement until the time that we get an audience reaction or the time that we ourselves decide on the reaction. Do you understand what I'm saying? That film, although it's a commercial, slick hollywood film, which is what I said it was, utilized the very same techniques and the way this guy used the techniques were for two totally different reasons. One was commercial--he used his application commercially--and the other used his application as a true explorer would, as an explorer of that line of cinema.

So now, the situation that we presented is showing you how the next phase of very slick programming will be made. Now, I should have given a speech and I should have told people or suggested that this is the coming possibility--this is what you'll be getting within the next little while.

D.V.: So "radical cinema" was a conception of yours completely, like you had an idea of what you were doing.

Todoruk: Uh, not exactly, no. You see there's--I'm fighting an obscenity charge in Vancouver right now. And the obscenity charge--the movie was a masturbation flick made by Neil White. Now his movie used the philosophic theme of technology versus humanity. But he used as subjects a train as the technology thing and the humanity thing, for that he used a naked man--it's a very obvious symbol.

So this naked man was going down these railroad tracks and he decides to contemplate himself through masturbation. Now to the police--they're not interested in that. They're interested in "Ah! He's masturbating! It's a dirty flick!" To the serious cinematographer who's researching the language of the cinema--you know it's a language, it says certain things; it can program you the way A & M Records did or it can program you the way Bartlett did.

Radical cinema . . .

THE TRIALS OF

So the conception that I have is I always try to show variety in my programs. Sylvia Spring, she conceived it (*Madeliene* -- ed.) by herself, she funded it by herself. So what if the National Film Board put a tag to it after it was complete. So they bought it--that means they produced it.

D.V.: Can I ask your opinion of that film?

Todoruk: I don't like it.

D.V.: Neither do I. You know, like--

Todoruk: That's my personal opinion, okay? But, I also have to be fair to Sylvia Spring. Do you know what I'm saying?

D.V.: Yeah; okay, yeah. I'll tell you from my point of view what was happening. I didn't know you were the person that was being busted. When I saw the thing, you know "the person was being investigated" I thought, well, "Jesus!" And then some people came out the door and this guy came over to us and he said "It was a rip-off," and I said, "Shit, man, like this guy must be a serious cinematographer; the money's going to go for something that's worthwhile; and, you know, like there's got to be something in it."

Like maybe this guy was a big jock or maybe he didn't understand or maybe, you know, it just wasn't his bag. But the films I saw, I thought--

Todoruk: What did you think of Kieth Rodin's S?

D.V.: The one after Cat Stevens?

Todoruk: No, that was *Off-On*.

D.V.: Okay, well, which one was that?

Todoruk: It was the one utilizing still photography and translating it into cinematography. He's a Canadian film-maker on the west coast and what he does is he uses still photograph and makes it, you know, makes it move, through a series--

D.V.: Okay, that was the one that was shown after Cat Stevens.

Todoruk: No.

D.V.: It had stark colours like red and blue and then, was that the one?

Todoruk: Yeah but that one won the first prize, it was a first prize winner, you know like it's been in every festival in the world and its won first or second prize in every festival in the world.

I cannot see where you can sort of just--I cannot see with that film particularly where you can say "that film was trite". In other words your going against the normal--not normal but your going against every critic that has applauded that film as a break-through film. It's in every museum, every major museum in the world, in its library. It's one of the most important films of that type, of that genre--

electrovideographics

D.V.: I have seen things like Norman McLaren's stuff--

Todoruk: Norman McLaren scratches. This guy works with electrovideographics, man. You don't know what each artist is trying to do.

D.V.: You know like to me, a layman, that technique, that idea had been done before.

Todoruk: Well then obviously you should be, if you're really interested in cinema, like as I am, you know, you should--I'm at the point where I can't make anything, I can't make any valid critical judgements on cinema because I know that every filmmaker, if he's half way competent, if he's got half a brain in his head, will be trying to say something in his way of saying it. Like Jim Morrison, okay, saying what he said to you might be trite. But the man died at 27 a poet and he went through, and he went through a lot of things--personal things--that the public was never aware of.

One of the things, although it's a five minute version or film or whatever you want to call it, a song, or eight minute song was *Unknown Soldier*. Now when they made that and what they were trying to do with that--again, you know, you would never see a movie like that in a movie house. You wouldn't see a man tied with coloured string which is a bit absurd, which is exactly what radical cinema is, it's very absurd. *Moon* was a trip to the moon. It wasn't a trip to the moon in a NASA sense but it's a trip to the moon in your head if you really can appreciate what he's doing with the sound and what he's doing with the screen and how he's, you know, how he's applying his art.

The application, and I consider the application in the case of the A & M Records thing, even though its commissioned by A & M Records, you cannot say it's a bad film because it isn't. Let's put it this way--wouldn't you say that if the commission to the filmmaker went through, instead of rock acts as content went through the museum as content and what if he achieved the same spectacular effect with the one that he did for A & M? Now would you suggest that his art is less?

D.V.: Well I couldn't, not from the way you put it, no I couldn't. But the point--okay the form is still the same regardless of the content.

Todoruk: No, the content is different.

VW ad

D.V.: Okay, the content is different but the form is there and you're saying that that film is fantastic, like, cinematically it was done very well And it was almost--

Todoruk: Don't you think that that makes it--

D.V.: But that's a point that everyone of us gets to realize every time we turn on the teevee and see these clever, clever adds for volkswagon and alka seltzer and so on.

Todoruk: Yeah but it was a 20 minute ad for A & M Records, man, it wasn't a one second deal.

D.V.: Okay, but in terms of aesthetics I think the one minute ones are a lot more powerful and a lot heavier.

Todoruk: Well what are you going to get--how do you know this one's not powerful. I could give you a description of how they're programming you through that film when you're not even aware that they are. Although the things that are very obvious. There's a lot of very subtle things that they've done. But that again they've done them through the medium of

applying--you know they use techniques from people who really okay?

D.V.: I somehow think that's a bit watched the Mickey Mouse and on **Todoruk:** All I'm trying to do is to create a discussion of it. Now The reason it's not popular is because it's organic in content because us--like, are going to be very busy people are going to come with ideas smut, you know. But the very makes you really really, you get you understand it more completely.

would h

D.V.: Man, I wouldn't have you groove to have sat in a seat, room somebody.

Todoruk: Okay but the problem that you a lecture. Believe it or not, he the student body didn't have to cinema. But they had this argument. But because I made this argument allow me to give a lecture of they not allow this program to be heard **D.V.:** Like, 'cause in terms of relativ it would have really done a lot. Becau made me realize a hell of a lot of sitting there in ignorance and don't towards just the old content.

Although I really dug the, may one, but I dug the one which refers **Todoruk:** S. Kieth Rodin's **D.V.:** There was one there though

(interruption)

But there were, you know, some **Madeliene** one--I thought that I know through "Ah ha" you know, a film **Todoruk:** It's not 1950.

D.V.: University students from C.C. they got it for 59 cents down the N. & M--

Todoruk: That's not true, I don't get it

D.V.: Well obviously. Like, I see you **Todoruk:** I got it from the film.



D.V.: Sitting here by myself, that "My God! Like is this the they st

o'clock news", you know "I really thought that. I just could believe **Todoruk:** And I'm saying, "Yes."

D.V.: It probably is, right.

Todoruk: It probably is. But what **D.V.:** Okay, well I guess I was there

Todoruk: Oh yeah, a lot of people went we ran our underground film festival in there for dirt, 'cause they didn't know

D.V.: Yeah well I think I'm a bit beyond **Todoruk:** Well, but a lot of things

D.V.: Like, I'll tell you, you know, if I that blood and it falls on the floor

A VANCOUVER FILM FREAK

they're it because they've applied their e really really researched the whole trip,

< that's a point that all of us who have ever use and on up-- g to coming to Edmonton is to show that--try of it. Now it's not a popular discussion, okay: ular use a lot of people don't want to bother, n thing, which will be *Lovemaking*, has 20 g on screen, okay? Now, a lot more people, con because it's closer to home for a lot of very studying that film, okay? Uh, a lot of e with idea that they're going to be seeing some the is very very beautifully executed and it , you get into the art part of cinema--makes comy

ould have paid

t have you--I wouldn't--It would have been a a se room or sat in a theatre and talk to

e prob that the censor did not allow me to give it or n's how messed up the roles are here. So, 't have to pay for a lecture on underground this agent, okay, they made this arrangement. this agent, what happened--they would not ture they would not allow me to--they would to be used for educational material. rms relative naivety and ignorance about films tione because like, you know, you've sort of of about what was happening there when I was ince a don't know, maybe my bias was going intent. lug the maybe we're not talking about the same which referred to as S is it? fin's ere thought was really fantastically--

know some of the other ones there. Like that jht that know what I thought when I saw that I cnow, a film made in 1950 by a bunch of--)

nts from B.C. and they just chucked it in because ts down the National Film Board and then that A

ue, I met it from the National Film-- like, I see you-- the filter.

too--that's just too tuna fish sandwich for me, you know.

Todoruk: Well what do you want?

D.V.: I don't know, just something that does it to me in a different way--

Todoruk: Do you want Andy Warhol for two hours?

(at this point we were all kicked out of the SUB Theatre lobby because people were cleaning up. Thus endeth the confrontation.)

Part II: Ihor Todoruk at the Gateway

Gateway: When you decided to bring these films in, why did you choose those particular films?

Todoruk: Well as I said before, the Cat Stevens one was submitted to us because it is the first--it's one of the songs that is to be included on a forth-coming video-cassette, and it's something that's being experimented with, I think, in Hollywood and in England, in London, England. And because it's a relatively very new media form--the cassette, the video-cassette--they're approaching it that way.

Now, there's obviously comments about it--that's why we have it--they want a comment they want to know whether that's the direction to take with video-cassette. In the next 20 years you'll have video monitors, and some universities have this already, ranging from total pornography or so-called "porno" to this type of very smooth, very British, very sort of Anglo-Saxon approach to the whole area. In other words, a very safe thing. It's almost like it's the video version of the Moody Blues.

In Los Angeles at UCLA they have video monitors now there and they have something called "radical software". Now radical software consists of approximately 12½ hours of video programming, television programming and what they program is not Cat Stevens. What they program is the total reverse of that, that kind of thing. What they do is they show things like couples balling, they show, you know, quite a lot of--they're trying to show man's nakedness, in other words. I agree that this should be done because we've been so fettered and you know what that's like in Canada or in B.C. or Alberta. Your head has been so fettered and my head has been so--I'm originally from Alberta--that you get a result where there are certain taboos placed on your life's experience and it's unfair to you as a person growing up. And if you're exposed to a lot of possibilities, I believe you become a more tolerant individual, less prone to be subjective in your outlook and you'll certainly be more fluent in the language of social activity, you know, the language of social fluency. And that's another area that a lot of us lack.

Gateway: And what about *Madeliene*?

Todoruk: Okay, *Madeliene* was submitted to us by the filmmaker herself. *Madeliene* is the first--the film that the audience saw here is the pilot to the feature film which she has just completed and which is showing, I think, in various places and for that pilot film she received a great sum of money from the Canadian Film Development Corporation.

We included that film simply because it is the first film that has received--she is the first Canadian filmmaker ever to receive a bundle of money from the film development corporation. And I think it's important to at least catalogue that fact.

A lot of people don't agree with the way we program but we program with that in mind and we have a reason for including almost every film.

city and it was the closest thing, like, I think it was a cinematic success. Like it was a very closely related film to *Zabretski Point*, Antonini's *Zabretski Point*. Now, Antonini failed, you know--the guy just couldn't shoot, right? The guy just couldn't shoot his victims down so Antonini copped out.

Jim Morrison--there was just a slight mention--he played the hitchiker in the desert and he killed the guy that he copped the car from. And then he tried destroying the car. And the whole thing is a scenario of him and he's trying to kill himself, which he's always been trying to do. Like he's always tried to kill himself, he's always tried to crucify himself, Morrison has always been into this Death/Life trip. And finally his body gave up at 27 years old. He coughed up blood and--he's a slight man, a very small man.

personal tribute

We became friends through this association that developed in the last 2½ years or so. So to me it's a personal tribute--it's a tribute to him and this is the only example that I--one of the very few examples of him in cinema. I think it's not a documentary, it's sort of him attempting to convey some sort of message.

The song when it was released when the film was released--what they tried to do wasn't as dated as I think *Easy Rider* is going to become, do you know what I mean?

Gateway: Was the song made from the film or was the film made from the song or were they made together?

Todoruk: I think they were made together. In *Easy Rider*, no, not in *Easy Rider*, in *Highway* he doesn't have any of the Doors' songs, he has a flute playing throughout. Jim Morrison at 27 or 26 or 25 at that time was probably one of the most cynical--he approached our whole generation very cynically because, you know, while he loved all of us for breaking out, I think he pretty well finalized in his own head that we were going to get bought out. That's what I tried to show with the A & M thing--showing how they're going to buy us. And then right after the A & M super-slick Hollywood thing, there was another film included which is *Moon* by Bartlett and that is probably one of the finest--one of the most important films to come out of our generation. And it was totally funded--the money was totally his; he didn't get his money from A & M Records as the other guy did.

You see if I can show these two possibilities, if I can show these two reactions in our own generation then I think that I will have succeeded. And after all, you know, that's what I'm trying to do is create a discussion.

Another route might be Dennis Hopper and Peter Fonda. Peter Fonda is, with *Easy Rider* saying well that was his. Dennis Hopper is saying, no that wasn't--I directed it. And so Fonda went on to direct *The Hired Hand* and produce *The Hired Hand* and Hopper produced *The American Dream*, which is the whole thing I'm selling, and you'll find a difference between Hopper and Fonda.

Gateway: So there was a definite plan to the program.

Todoruk: Oh yeah. The plan to the program was that. Now since being here I've spent a considerable amount of time with the censor and I've been-I spent well over five hours with the censor board and I've been discussing film with them and trying to find out where their heads are at and how we can create a new category for a new kind of film which includes a lot of free thinking. It includes a great amount of freedom and--you know, in the areas of erotica, in the areas of political expression and so on.

Now these are the films that are not currently allowed in for example, *Sympathy for the Devil* which is Jean Luc Godard's film of a few years back, it was not allowed into this province for blasphemy, for political blasphemy, okay? Now, what is political blasphemy?

And this is what our festival has been doing in Vancouver is creating a discussion, trying to promote a discussion in a new, totally new, art form which not too many people know about yet, that understand and know about its full implications.

censor board

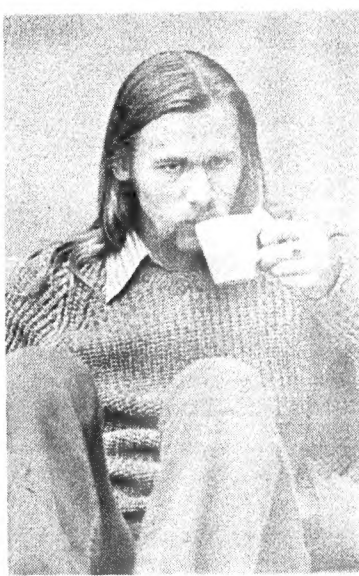
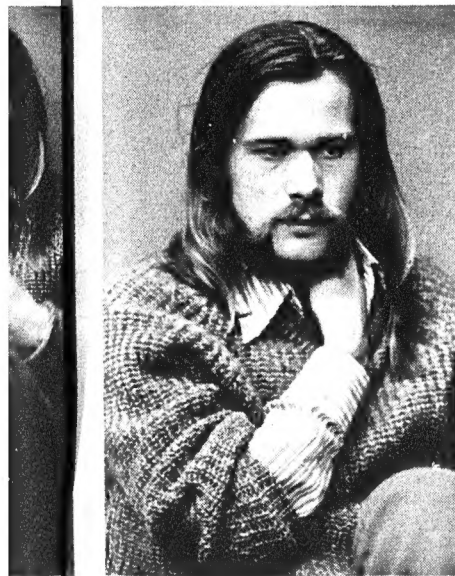
Gateway: You spent about five hours at the censor board. What impressions did you get while you were with them, like how did they impress you, what do you think is the way the censorship board is functioning in Alberta right now?

Todoruk: I think they don't know what direction they're going because they're being assaulted from every side. In other words, the distributors are demanding more freedom and politically, you know, I think the audience right here demands a bit more sophistication, a bit more, you know, if you want, charitable understanding of where we're all at. You cannot continue showing a fast-paced, very communication-minded world and then expect the province or the people in the province to sort of sit back 20 years and say well we're not going to be there.

See, the point is the North American frame of mind has always really really suspected anybody who, you know, promotes smut or anybody that promotes porno. Anybody that promotes erotica gets damned. Anybody that promotes war is glorified to no end; anybody that promotes bloodshed is certainly going to get a fantastic amount of money; anybody that promotes that area is going to make it. The guy that promotes a different kind of life style, that promotes understanding between bodies, a communication with folks, with the breast, with the cock, with the--you know, just the whole thing of making love and making it physically and translating it into art is not going to be rewarded. Anything that advocates drugs is not going to be rewarded.

Gateway: Do you think that this type of show that you just had here is going to change that, is going to improve the situation?

continued on page 8



myself, that's--and seeing that A & M I thought s the they show in Los Angeles between the six now "Ralph William's ads for his used cars? I ust could believe it.

ing, "Yis."

ight.

is. But what I'm trying to turn you on to. ess I we there with just completely the wrong-- lot of pe went in there, like a lot of people--when nd film al in Vancouver, a lot of people went in hey did ow what underground movies were. k I'm a beyond that, you know.

lot of eering students here aren't.

ou, you, if I--I--just the part where he coughed s on the flowers. I can't handle that. That's just

S by Kieth Rodin is a Vancouver film again, and he's a man who works in a tiny little attic garrette and he produces these very very sort of, I think very delicate films. And that's the result that you get from one person doing that.

Gateway: And *Unknown Soldier*?

Todoruk: *Unknown Soldier* was given to me personally by Jim Morrison about six months before he died and he gave it to me as an expression of I think good will between artists or whatever. We produced a Jim Morrison film festival in the city of Vancouver.

Gateway: So he's done other films.

Todoruk: Jim Morrison originally graduated with a Masters degree from UCLA in cinematography and he made a feature film called *Highway* which we screened, we world premiered that in the city and we did that at 12 midnight and we made 2,000 or there were about 2,000 people that walked from the Queen Elizabeth Theatre to the Orpheum Theatre in the

continued from page 7

Todoruk: Scott Bartlett's message is very subtle and I leave it to the audience to decide what he said but it is the only kind of movie that I would say is the true subversive movie. It's the one that a lot of people get bombed on, you know. And it's the kind of movie that in the end will function to subvert the already almost total onslaught of the other kind shit that was expressed by the A&M thing, for an example. So, in other words, I've taken a political sort of stand with this movie, too. I'm obviously trying to make people hate the very slick kind of people.

Gateway: Did you break even?

Todoruk: I just had my expenses paid. As I said this is my first time around, I haven't shown anything in Alberta before, and I hope to be back but when I'm back I'm coming back with a much tougher program and the set of priorities will change so the set of priorities today were completely different.

Gateway: So you are going to be coming back again -- what kind of stuff are you going to be bringing in and this next program you're planning: a) what's it going to include and b) where is the emphasis going to lie, what is the plan going to try to do?

Todoruk: It's going to be a program totally and exclusively concerned, concerning itself with erotica.

Gateway: How are you going to get this past the censors?

Todoruk: I don't know. Why not do it first and see what happens. And uh--I asked the censor what he would feel about a movie that will be about making love. And he went on to tell me, he said, well we have movies that included love making but they weren't totally about that. And I said you mean that if it contains other material in it you'll allow lovemaking in, only because it contains other material. Now, if I brought you a movie containing 20 minutes of love making would you pass that? And he sort of--we went on to another subject at that point. That's the kind of problem that they have.

I asked also if I could bring in *Don't Look Back*, the documentary on Bob Dylan, but I didn't want to bring the family version which is currently, or had played in Alberta before, but I wanted to bring the original un-cut version. And they said that because they had it already classified as family, that any time I brought it in, I could never bring in the original film. I would have to submit it and they would automatically cut the things to give it a family rating. Now I said well I'd like a restricted adult rating for that film; and those areas included, those dirty words included. And they said well, we can't do that. And I said why not? and they said well, we can't. And I said you mean you'd be contradicting yourself. And they said it's not contradiction, it's just that it's been classified and we can't re-classify it. And that's the kind of bureaucracy that I think has to be kind of changed and challenged and that's the kind that we're challenging in B.C..

obscenity charge

Gateway: Okay, speaking of B.C., what about this court case you're facing now in B.C.?

Todoruk: We're going to lose.

Gateway: Well, first off, let's say what it's all about.

Todoruk: It's an obscenity charge; we've been charged with showing an obscene film to the public.

Gateway: What was the film?

Todoruk: The film was called *Egg-timer* and it was made by Neil White from Los Angeles, a Los Angeles filmmaker who received, by the way, his undergraduate thesis, received his--that was, that piece of work was his undergraduate thesis in film.

The movie is about, it tries to find, it tries to define technology and humanity and tries to point out the race between the two and the filmmaker did it through a train, symbolizing technology and through a naked man walking down a train track of technology symbolizing humanity. Now in this film which was taken in the desert, the subject, the human walks naked down these tracks and the film pans on his feet and you see his feet getting dirtier as he's walking, you know, as he's being processed through technology his feet are getting dirtier with oil and so on. He decides to take a rest and contemplate himself through masturbation. The camera again very honestly goes through his body and it shows his genitals and it shows him masturbating and right there the audience is very, you know, is shown something that we all have, something that we all experience as human beings, at least the male part of it. And then it pans back to his, uh, to the--at that point the audience is under a lot of pressure, obviously. But then this is relieved because all of a sudden there's a train coming. And the train's coming closer and the guy's masturbating faster, the train's coming closer and closer, he's masturbating ever faster and he's trying to make it before the train does, he's trying to come before the train.

Now, that's where the filmmaker stops and he leaves that part of the discussion up to the audience. Now those kind of films--if that's the only way that a filmmaker can connect to the audience to show them what the problem is and if that's the only kind of film that gets busted, then you obviously know why; because, they think only in terms--they think only in surface terms: they cannot think on intellectual terms.

Now we have to give them our side of the story, we have to tell them why it's not dirty. Well it's not dirty because it's that.

Gateway: Okay, what then are the mechanics of the current trial situation, what are you going through right now and what do you see yourself going through in the next couple of years?

Todoruk: We'll be going through about two years of battling it through the courts and it's going to cost a great deal of money which I don't have but which I feel is probably an important point, you know, like I should fight it, I shouldn't lie down.

And so immediately after I got busted I phoned Any Warhol in New York--I got in touch with him through a friend of mine in New York and Andy Warhol sent us two of his films for nothing to help us raise money. So we've raised approximately \$2,500 so far.

Gateway: What did you raise here?

Todoruk: We raised a smaller amount, considerably smaller because we paid for the theatre ourselves and so on and uh--close to \$300.

But we're going to Calgary--the program changes slightly in Calgary. In Calgary we have to return the A&M film and we've included *Sex* by a Canadian filmmaker which is a 28 or 30 minute erotica film. Now we couldn't get it until--I didn't get confirmation of this film until just last night. But I felt that instead of--I truly feel that I would still like to keep the A&M flick and just, you know, in Calgary and give them a lecture.

Gateway: Well that should just about do it. Do you have anything you want to add?

Todoruk: Do you have anything that you want to ask?

Gateway: I can't think of anything else. (long pause) oh, in case people are feeling incredibly generous, where can they send donations?

Todoruk: They can send their \$100 to box 3273 Vancouver, B.C. and I believe that fight is going to extend into the province of Alberta.

Gateway: Good luck.

Todoruk: Uh, yeah. We'll need it. Our court trial begins the 3rd of November but as we go into court we're going to bring a book with us by a Canadian and it's called *Beautiful Losers* by Leonard Cohen.

Gateway: Oh yeah?

Todoruk: And *Beautiful Losers*--in *Beautiful Losers* Leonard Cohen has this scenario in where a young man is riding in a car and he begins masturbating and he crashes. And he comes.

Which is almost the same as our movie. But because it's a movie, it's not a book, it's being discriminated against. Again, that's what I'm trying to point out is that this type of film, this genre of film, 16 mm film is important because a lot more people can begin to communicate through that medium.

It's going to be a classic fight but as I said, we're going to lose the first round and the second round we might win, but we might lose that one, too. And the third round we'll win for sure. But in order to get there, it's a matter of \$10,000 or \$15,000 and, uh, that's a pretty big commitment.

Gateway: Yeah, that's a lot of money.

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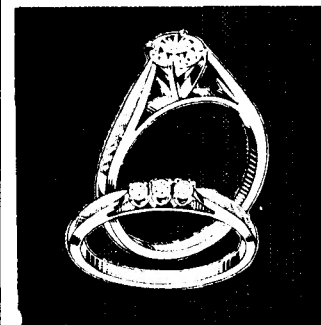
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Afternoon

Social

Book review...

...Shakespeare again

Spiffy Bill for beginners

The Red Fox

Bill Howell

McClelland & Stewart, Toronto, 1971

\$4.95 hardback

Bill Howell is primarily a storyteller, and his first novel, *Twins*, is to be published shortly. This, and the fact that he supports himself by writing scripts, short fiction and so forth may explain the number of longer "story-poems" to be found in this collection. He has a fondness for long lines which become more and more loaded down with detail as they go on: consider the following, from "A Year Ago Today".

Country Joe Carver black as night,

and John-Angus, who can't swim, and Willie R. Fraser, his father

who only deals in war surplus or stolen goods, put in

a tender to salvage the Carson Chalmers after she sank

with a full load of something-or-other off Hansport.

That first verse tells the reader all he has to know about the main characters involved in a very funny and well-written poem about trust, betrayal and the drinking of Navy rum in a small Nova Scotia port. But perhaps "poem" is the wrong word to use for some of these longer works, they are minor sagas, and Howell handles them well.

The book contains some fine shorter poems as well. "Sailmaker", reflecting Howell's maritime youth, is one of these, full of the sort of love/hate that comes to exist for a father who passes down so doubtful a heritage to his sons as a fishing boat. The love theme is another which Howell write with insight. "First Poem for Another Woman" will probably hit too close to home for any number of male readers, and in "Our Time of Night" the Canadian archetype "travelling poem" takes on a freshness and originality which sets this poem apart from others of the same pattern, many of which are becoming cliches.

SUBSTANDARD

Despite the obvious good points about this collection, and there are many of them, Howell seems to have included a few poems which do not come up to the standard of the rest of the poems in the book. These are most often short, epigrammatic poems, and perhaps his facility for storytelling foils him here, since he just never seems to get his point across in many of them. They often strike the reader as great "first lines" to be expanded upon-perhaps this is Howell's intention?but left as they are they tend to distract from the general high quality of

much of the book's contents. One shouldn't quibble, I suppose, if a collection of seventy-five poems contains a few clinkers, but one can't help but wonder if careful editing would not have resulted in a collection of, say, fifty-five really fine poems.

Another point that might be mentioned is the format of the book itself. McClelland & Stewart have done a beautiful job, as usual, but hardback publishing is an expensive game and at \$4.95 a hand, there will be few people who will be willing to bet on a "new" poet. Perhaps a paperback first, to be followed by a more expensive hardback, would have made more sense.

reviews by

Sid Stephen

The Complete Works of William Shakespeare

ed by the entire english department staff, juniper junction junior college, junior, Ontario

pub. by Coles Notes Press, Toronto, 1971

This condensed but containing all the essential facts necessary to get you through even the most crafty crafted examination in Eng Lit or Adv Shakespeare is certain to be a big hit among a generation who has probably only heard of Mr. Shakespeare second hand, or possibly not even.

Bill Shakespeare is the author of such well-known plays as "Hamlet", (which is outlined in this fine collection in an easy-to-read three paragraphs) and Romeo and Juliet (the right to which he probably sold to Hollywood for an undisclosed but no doubt vast sum--catch the movie, rather than reading this condensation, which is a bit long at 500 words.)

Writing out of scenic Stratford-on-Avon, in jolly old England, Bill has captured the hearts and minds of lots of students with his witty "Othello", which some critics have "put down" for being too black, while others like the moor more. The Crazy Kollege Collection of Great Plays and Stickhandlers published by Koles last year included a line or two from this play, so if you already have that collection, don't bother with reading this one.

In his "Introduction to the Works of William Shakespeare", the General Editor of the Koles Series says that his purpose is "to get the kids to read good books and stuff, and to assimilate the essential facts from these good plays and things without having to go to all the work of figuring them out for themselves." So successful has he been that it is quite possible to go through an entire play without coming upon a single word containing more than two or three syllables, and many have only one! Also, by eliminating the unnecessary "rhyme scheme" from many parts of the play, it is possible to get the "meat" out, right down to the famous "pound of flesh" scene in *Richard IV*.

In conclusion, Koles has come through again in the cliché. One word of caution, however: check with your Prof before laying out the definitely non-condensed price for this little bundle of ancient knowledge! There are still some reactionary old critters around who think students have the time--or the inclination--to actually read Bill's stuff all the way through. Now Willy may be a great writer, but he ain't no Ted Mark, so if you have got one of these guys who is "down" on Koles notes, why not switch to another class. For information on how to do this, see Koles Press' new book, *How to Get an Education without Learning Anything*.

COFFEE SPOONS

by David Schleich

One day a middle-aged Caucasian in tweed and tie stood, fatigued on a bridge, beside his stalled car, not intending especially to notice the log floating very near the south bank of the river below. Other cars stopped unhappily behind his vehicle. They leaped in inches at the opposite lane, compulsively, angrily. The men and women in these delayed cars glared at the standing, nervous, uncomfortable man in tweed and tie. He must wait and be uncomfortable. And, sheer chance, he saw the log, black, flat and floating in dark, grey-blue, moving, consistently toward the bank, he knew. He expected it to be lodged against a rock or rocks or sand or other bank debris. He expected it to stop. He then heard the horns and gestured apologetically. The discomfort eased when the tow truck appeared in the southbound lane. The driver went about his business officiously, ignoring impolitely the again uncomfortable driver of the stalled car on the bridge.

He moved back to the railing of the bridge, watching all the while as the tow truck man went about his job. Then he glanced away from the scene and saw again the river below. The black, flat line in dark-grey blue was there but stopped now. He looked around the line and on the bank side saw a rippled, softly bumpy surface. He looked further along the bank. Trees and bushes. Coloured trees and bushes. Gold, midas-gold, brown, light red, even green. Variegated. Bubbles of colour along, along and far away. Where the colour stopped the bank began again, grey now. And then, the river. Not so dark grey-blue. More grey. And there. There, another black, flat line. A log. Well, indeed, the same log! Gone while I watched the colours. The river freed it and took it up there. He smiled, thinking that the log had moved silently and invisibly all that way without his knowing. He was still smiling and at ease when the truck horn and a voice slapped his face. "Come on!" yelled the tow-truck man. The car, front end up in the air, ready to fly away. He saw the unhappy cars behind. Again the horn. This time the sound cut into his ears. He motioned angrily at the tow truck man. "What? the man yelled. "Go ahead! I'll walk!" said the other man standing on the bridge. The truck with the annoying orange flashing light moved off quickly and impatiently. The lines of the bridge, he saw, descended, plumb lines into the moving metal. He watched as his car went away toward the vanishing point far along the bridge and down the road he would walk along that day.

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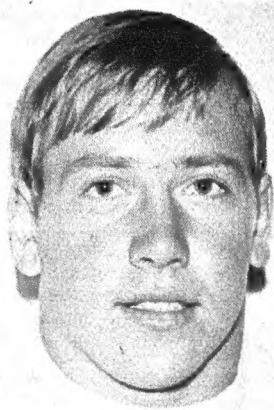
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OFFENCE

BOB MCGREGOR--6', 186 lbs. Age 23. Bob really chewed up the slush against the Huskies on Saturday with 131 yards in 16 carries, and is currently the leading rusher in the WCIFL. A fourth year Phys.Ed. major, Bob played three years for Waterloo Lutheran before joining the Bears last year. Bob's shaken the fumblyitis he had last year, and has given the Bears a powerful ground game. He was drafted by the Eskimos in 1969.



Player of the week

...as chosen by

the
Golden Bears



DEFENCE

GARY ADAM--6'4", 245 lbs. Age 24. Little Gary Adam is in his sophomore year as a Golden Bear after stints with the Edmonton Huskies and Western Arizona College. An Edmonton product, Gary graduated from Strathcona Composite High. He was destined for an all-star season at defensive tackle last year when he broke his leg in practice. But this year he's all mended and is having an excellent season. (Also feels that the trap play will gain about a million yards against Manitoba.)

Golden Ones open against puck Dinnies

Lack of ice time, opponents harries Drake

by Stu Layfield

While the football Golden Bears attempt to clinch the WCIAA championship this Saturday against the Manitoba Bisons, the Golden Bears hockey team will get its first taste of competitive action this weekend. The hockey Bears will play a pair of exhibition games against the University of Calgary Dinosaurus, the first in Calgary on Friday night, the second at Varsity Arena on Sunday afternoon.

Coach Clare Drake plans to use about 25 different players in the home-and-home series in order to determine how some of his more promising react under game conditions. Although the exact line-ups have not been finalized, they should feature a relatively even balance between veterans and rookies. The returning players from last season's team will be headed by such stalwarts as Steve Carlyle, Jack Gibson, Gerry Hornby, Dave Couves, and Harvey Poon. Rookies to watch for on Sunday will include the likes of Billy Moores, Jerry LeGrandeur, Dwayne Bolkowy, and Rick Wyrozub.

Although the players who will see action this weekend against the Dinnies are by no means the team which will open the regular season's play on November 19 against the same Dinosaurus, the two contests will mark the end of the tryout camp.

"Regular practices start Monday," explains Coach Drake. "I plan to keep about three goalies six defencemen, and five or six forward lines with the Bears, with another four or five defencemen and four lines of forwards with the Bearcats, for the time being."

PLAYERS MOVED

Players will be moved around to different positions and either moved up from or sent down to the Junior Bearcats as Coach Drake experiments with different combinations to determine the best possible line-up.

With November 19's league opener still almost a month away, Coach Drake is attempting to schedule a number of exhibition games for his minions, but so far he is not meeting with much success. The only confirmed exhibition contests confirmed at present are a game against the University of Saskatchewan Huskies next Friday in Lloydminster and a big game at Varsity Arena on November 13 versus the United States National Team. Coach Drake isn't too happy with the response he is getting from Edmonton hockey teams in his quest for pre-season encounters.

"The Edmonton Maple Leafs and Edmonton Movers of the Alberta Junior League won't play us, and neither will the Edmonton Monarchs, who we've had a number of games with in the past," he explained. "I have also contacted the Oil Kings, but so far I haven't heard a thing from Bill Hunter." Hunter, of course, is the General Manager of the Oil Kings, a team he promotes as if it was the best hockey club outside the National Hockey League.

The Dawson Creek Canucks of the Peace River Senior Hockey League have written the Bears and invited them to play in Dawson Creek, but

Coach Drake feels that his team will get enough travelling as is and he would prefer to stay closer to home for now.

"However, we may have to go up there just to get a game," he commented.

In the meantime, the main concern is the weekend series against the

University of Calgary. The Dinosaurus have been practicing for several weeks now and have already played a couple of exhibition games, while the Bears were somewhat late hitting the ice and have had only limited practice time. However, Coach Drake does not seem overly concerned about the Dinosaurus' head start.

"Most of our players reported to

camp in pretty good physical condition and I'm pleased with the way they've been working."

Both the Dinosaurus and the Golden Bears should ice formidable teams this season. Both have a large number of key veterans back and both have been blessed with a crop of talented rookies at training camp.

Students would be well advised to take a break from their studies or whatever to watch the Golden Bear footballers maul the Bisons at Varsity Stadium on Saturday afternoon and then get their first look at the Bear pucksters on Sunday afternoon at Varsity Arena. Game times are 2:00 p.m. Saturday and 2:30 p.m. Sunday.

Gateway Sports



ACTIVITIES

Intramural roundup

Laurie Dunnigan of Apathy "C" is our new "PLAYER OF THE WEEK" in flag football. He scored two majors and two singles in a 16 to 12 victory over 6th Henday last Saturday.

Those boys from Kappa Sigma rode off with top honours in the Cycle-drag held last Saturday at the Bonnie Doon Track. Dentistry was close behind to take the second place, and Engineering came third.

The fold-away bleachers in the main gym have been taking quite a beating from the intramural lacrosse players this past week. Barry Mitchelson's Basketball Bears might not have anything for their supporters to sit on this season. The final game goes Thursday, October 21, at 10:15 and it will probably be Marty Handlon's Jocks battling Ron Musieux's Rock Pickers for the title.

The Indoor Soccer schedule starts Thursday, October 21 at the Kinsmen Field House. The double elimination draw is set up across from the Intramural office.

And the Indoor Track and Field Meet deadline is 1:00 p.m., Tuesday, October 26. All the unit managers have lists of events, so competitors should see them to sign up. This first half of the Track and Field Meet takes place on Saturday, October 30 at the Kinsmen Field House.

Clare Drake's Hockey Bears are not the only people suffering from the lack of ice in the university arena.

Hugh Hoyles' Division I hockey players are anxious to start their practises and games. "Sometime this week," is the last word, fellas.

The total standings to date

The initial meeting of all prospective wrestlers and managers will be held in room 126 of the Phys.Ed. building tonight (Thursday) at 5 p.m. Doctor Bert Taylor's Golden Grapplers are two-time national champions, and anyone wanting to be on a perennial championship team is welcome.

include results from golf, archery, tennis, turkey trot, and cycle-drag. Using last years final standings as a basis, all the units were divided into conference A or conference B. This was done to give the smaller units something more realistic to strive for. In conference A Dentistry is on top with 327.5 points. And with an upset victory in the cycle-drag Kappa Sigma has jumped up among the big powers to hold down second place with 254 points. Arts and Science is not far back with 231 points. In conference B, LDS has 190 points, Education has 113, and Agriculture has 91.

IT'S CRUISING TIME

Winter is coming, and I'll bet all you people out there, (except the ski-maniacs) can think of nothing that could match a cruise on your own sleek craft, in warm, crystal clear waters, with a member of the opposite sex just to keep you company.

Well old sailor, your prayers are answered. Co-Recreational Water Polo is coming up very soon. It's not your ordinary water polo mind you. Just for entering a team made up of males and females you get a complete yachting kit complements of the Intramural Department. The kit includes: a sleek, competition inner tube, finished in racing black, complete with air inside; warm tropical water to race your craft in, and a water polo ball. Sailing skill runs high on the list of requirements. One need not be a good swimmer. One simply sits in his or her tube and tries to get the ball through a maze of shrieking, grabbing opponents.

The deadline for signing up is 1:00 p.m., on Monday October 25th. Get your girls and guys together and sign your team up before the deadline. Don't miss the first cruise of the year.

Gridsters need only one win over Bisons

by Ron Ternoway

Crucial is probably one of the most overworked adjectives in the world of sports.

And if you come right down to it, maybe Saturday's game against the Manitoba Bisons isn't really crucial.

But it's extremely important for the Canadian College Bowl hopes of Jim Donlevy and the Golden Bears. For the first time in four years, the Bears have a chance of clinching the Western Canada Intercollegiate Football League title. And at home, yet.

A win over the defending college champ Bisons will assure the Bears of the title. Bisons were stung by the previously winless UBC Thunderbirds last week to drop to a 3-2 record, while the Bears advanced to 5-1 with a last-play win over the Saskatchewan Huskies.

Bears came out of the game with no injuries, and for the first time all season the Bears will be relatively healthy. Wingback Percy Kosak, out

since the second game of the season, will be back, along with defensive back Doug Louch and end John Taylor, who was injured in the Bruin loss to Calgary. That leaves only defensive back Morrie Smith and linebacker Dave Wray on the sick list. Another addition to the Bears is likely to be fullback Tom Towns, who will be up from the Junior Bears.

The game will be won by the team that is most emotionally ready, according to coach Donlevy. "They've got a good defence, but they're not the Manitoba of old, and if we're emotionally prepared, we should win," he said.

Halftime will be another Chuck Moser extravaganza, as the German Shepherd Fanciers of Edmonton will show their stuff.

And it's the first home game in weeks, so come on out in droves or hordes or Volkswagens to watch the future Canadian champions in action. Game time is 2 p.m. at Varsity Stadium.



A SLIGHT MALFUNCTION

...at the junction

Soccer Bruins one of the favorites

by Dave McCurdy

Although only a few people are aware of the fact, the University of Alberta does have a varsity soccer team. Furthermore, the team is travelling to Saskatoon this weekend to participate in the WCIAA championships against seven other universities—but nobody seems to know or care.

The team, under coach Stuart Robbins and assistant Peter Usher, have played seven exhibition games this year, winning five, in preparation for the upcoming tournament. The winning team in the tournament will represent Western Canada in the national playoffs.

Eight teams will be entered in the two-division tournament: University of Calgary, University of Victoria, Lakehead University of Thunder Bay, Ont., and the University of Alberta in what Robbins calls "definitely the stronger of the two divisions"; and the University of Manitoba, the University of Saskatchewan (Saskatoon and Regina campuses) and the University of Winnipeg in the other division. In each division a round-robin series will be played; then the first-place team in each division will take on the second-place team in the other division. The winners of these two games will play off in the championship games. There will also be consolation games for the losers, so each team will play five games in about 21/2 days.

"I'm very optimistic about our chances," said Robbins. "I expect the tournament will be dominated by three teams—Manitoba, Victoria and us. Victoria have won it the last three years, but we play our first game against them this time, and if we can knock them off, we have an excellent chance of winning it all."

Both Robbins and Usher emphasized that injuries would play an important role in the tournament. "Last year we had three guys injured in the first game, and by the end of the tournament we were really hurting," said Usher. "Another problem this year is that we may not have a trainer along with us in Saskatoon, which, if it happens, will hurt us considerably."

The team, in preparation for the tournament, played a total of eight games of one sort and another this year and won five of them. They defeated Northwest United, a local team, 2-1 and 4-0; lost to Scottish, another local team, 2-1; defeated University of Saskatchewan (Regina) 10-0; split two games with University of Saskatchewan (Saskatoon), winning 4-2 and losing 1-0; and edged the University of Calgary 3-2.

Usher and Robbins commented that the team didn't suffer from a shortage of games, but from a "shortage of games that really count."

Leagues games, if we had a league, would be played on a regular basis, and would mean much more to the boys than the games they play now,"

said Robbins. "For next year, a western Canada league has been agreed upon in principle, and the Golden Bears will be participating. Without a league, however, it's hard to get the team up for games."

The Bears play a "give and go" style of soccer, using a fluid 4-2-4 (4 forwards, 2 halfbacks and 4 fullbacks, plus the goalie) formation. The team's regulars include Neil Johnson in goal, Geoff Salmon in the "sweeper" position (in this position, he fills in for any of the other three fullbacks who moves up to join the attack, and at other times serves as a last line of defense behind the other fullbacks), Derek Wynne at right fullback, Dave Clayton at centre fullback, Terry Whitney at left fullback, Frank Tassone, a rookie, at right half, assistant Usher at left half, Guy Borthwick and John Devlin on right and left wings respectively, and Martin Stribrny and Tommy Varugheuse in the striker positions.

Under this system, the team has developed, according to Usher, "one of the strongest defenses in the WCIAA"; and the offense is pretty potent as well. Indeed, in the seven games they played this year, they scored 24 goals and allowed only eight. The top scorer was striker Varugheuse, who potted five goals against Regina and about a dozen over all.

Of the other two strong teams in the tournament this weekend, one, Manitoba, plays a similar style to that of the Bears; the other, Victoria,

plays the old 5-3-2 "slog and run" style which in many leagues has become outmoded. However, Victoria have some very strong kickers in their defense, and great speed overall, so they have used the system to great advantage, as their record of three straight WCIAA championships shows.

Usher had some general comments about the state of soccer in western Canada as well. He said the game is catching on fast in Alberta, with an extensive minor program having been set up. "However," he noted, "a real upswing in soccer interest will have to wait until the current crop of grade-schoolers reach the university and the local league age. Most adults in Alberta had very little exposure to soccer as kids, and as a result they are neither knowledgeable nor interested in the field of soccer."

Usher had some harsh words for the local media in trying to explain the lack of interest in soccer locally. "The media display surprising ignorance and indifference about soccer," he said. "Why, last summer they didn't even publicize the success of the Canadian soccer team at the Pan-American games. They justified their lack of coverage by saying that nobody here cared about soccer anyway. That's a pretty poor excuse."

However, Usher says that local interest in soccer is definitely on the upswing, and in a few years Alberta should be ready to reap the benefits of a comprehensive minor system.

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.....at the speed of sound

Bernard Lovell brings cosmology to U of A

by Winston Gereluk

When Karl Marx said, "In direct contrast to German philosophy which descends from heaven to earth, here we ascend from earth to heaven," he was

obviously not referring to astronomers like Sir Bernard Lovell, or for that matter, to people who come to hear him speak.

About 700 interested people filled SUB Theatre last night to

hear the world-renowned director of Jodrell Bank Observatory talk about recent astronomic advances and the impact that they were having on traditional forms of thought. The Forum was the second in a series presented by the Students' Union this year.

Even those that came with skepticism concerning the relevance of astronomy to the everyday concerns of people could not help but be drawn in by the fascination of discovery contained in Lovell's address. He drew the audience with him, and had them consider cosmological questions so vast in space and time that they had little meaning within the context of everyday quantitative evaluations.

According to Bernard Lovell, modern advances in the method and technique of astronomy, like the advent of the radio telescope, have placed man on the verge of obtaining the observational proof necessary to legislate decisively on theories concerning the origin and nature of the Universe, the place of the Earth in it, and the uniqueness of man which have hitherto lain in the realm of hypothesis.

"If this is indeed the case, the impact on our minds may be severe," he said, drawing a parallel to the effect that the theories of Copernicus and Galileo had on the theological and philosophical assumptions of their day.

Any possibility of reaching cosmological certainty is

precluded by a necessary limitation of the science. "In astronomy, we have no knowledge of the present time — all is of time past because the velocity of light and radio waves is finite ... Our knowledge of the sun is eight minutes old ... we see the nearest star as it was in 1967 ... Andromeda as it was 2,000,000 years ago, and galaxies as they were 5,000,000,000 years ago." Space resolves into Time, which works, on the other, to give the astronomers the possibility of studying the remote past of our Universe.

The fact that our knowledge of the Universe is incomplete, was brought to the attention of astronomers brutally by the discovery of Quasars only twelve years ago. These rapidly-receding (half the speed of light), high-density galactic masses brought to light by radio telescopes, compose about 25 per cent of our Universe — and may well, in their rapid dissipation of matter, illustrate the history of our Universe.

Modern astronomy has literally done away with a deep-seated belief, manifest in most aspects of our Western culture, that man occupied a position of central importance in the Universe. "It is a remarkable fact that although 350 years ago, the motion of the Earth around the Sun was accepted, nevertheless until our own age, the belief that the Sun and its family of planets existed at the center of the Universe and that man was pre-eminent at the

centre of the Universe continued to be a firm belief with no scientific evidence to contradict it.

Lovell pointed to a discovery of Hubble made possible by the advent of the radio telescope that indicated that vast numbers of galaxies make up our Universe, and more importantly, that their movement was characterized by a rapid separation from each other and from us. The Universe, he said, is in a state of violent expansion, as if it were blowing up. Ten billion years ago, it could very easily have been occupying a space about the size of our own solar system, he added.

Lovell finished his address with a short plea that people understand the present crises that space science is undergoing deriving firstly from its demands for extremely expensive equipment, and secondly, from its obvious connections to the military-industrial complex.

He pointed out that the first Russian Sputnik was sent into space on the rockets of the world's first Intercontinental Ballistic Missile, and added, "The rockets which launch American space probes are in another guise, the rockets which could convey the instruments of total destruction — the hydrogen bomb."

The immense power of our astronomical instruments today in man's unending attempts to understand his place in the Universe, and on the other hand, the fact that these tools are divided from these intellectual pursuits and from the weapons of destruction by a very narrow margin," were his concluding remarks to the audience.

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FORUM

Harold Cardinal, president of the Indian Association of Alberta, Ivan Mowatt, Assistant Regional Superintendent of Education for Indian Affairs and several Indian chiefs will speak at the teach-in tonight. The forum on native affairs will be held at 7:30 in the SUB Theatre.

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